

JEFFERSON MONTHLY



STITCH AND SPROCKET

The Members' Magazine of The Jefferson Public Radio Listeners Guild

June 2012

PALO ALTO CHAMBER ORCHESTRA

BENJAMIN SIMON, MUSIC DIRECTOR & CONDUCTOR



MONDAY, JUNE 25 • 8:00PM

OREGON SHAKESPEARE FESTIVAL ELIZABETHAN THEATRE, ASHLAND

Tickets \$14 / **\$12 for members of JPR Listeners Guild,
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PROGRAM: BACH TO THE FUTURE

Johann Sebastian Bach *Violin Concerto in E Major*

Ariana Kim, violin

Elizabeth Ogonek *Window Watchers*

(2010; World Premiere)

Max von Weinzierl *Nachtstück for Eight Violas*

Gioachino Rossini *String Sonata No. 2 in A Major*



Elizabeth Ogonek



Ariana Kim

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The Palo Alto Chamber Orchestra, presents a musical journey in time, June 25 in the OSF Elizabethan Theatre; Ariana Kim, makes her PACO debut with the Violin Concerto in E Major by J.S.Bach (see p. 28 for details).



Arcata Playhouse presents the Beth Custer Ensemble scoring the 1929 Russian film *My Grandmother* on June 2 (see p. 28 for details).



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ON THE COVER

Mike DeSalvo welding in his studio in Ashland, OR.

PHOTO: MICHAEL ALTMAN

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JEFFERSON MONTHLY

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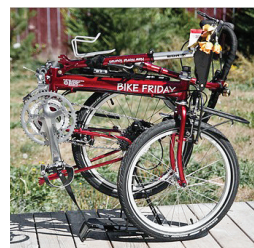
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By Michael Altman

I've long been amazed by nature's infinite forms, resilience, and beauty yet also fascinated by handcrafted, functional machines exemplifying human imagination and creativity. Years back, I got acquainted with machines that stitched textiles. Nowadays, I'm captivated by hand-built bikes that reflect the skill of a small but growing number of builders, many who merge nature, nurture, and high-tech in their designs.

Michael Altman takes a look at the hand-built bicycle industry that is growing right here in our own backyard.



A folding commuter bike made by custom bike builders Bike Friday based in Eugene, OR.



The Lyric Opera of Chicago's new production of *Show Boat* stars Ashley Brown and Nathan Gunn (see p. 26 for details).

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Tuned In

Ronald Kramer

Unfolding Developments

For those who saw my column last month, which was devoted to reporting on a somewhat public disagreement which has developed between Southern Oregon University and the JPR Foundation, here is a follow-up to that report. This update (written early in May) is that the parties have engaged a retired federal judge to serve as a mediator of the outstanding issues in their relationship. Both the University and the Foundation have also undertaken securing experts in the area of nonprofit corporations and FCC/public radio practices to assist the mediator in understanding the issues at hand. With the mediation sessions scheduled for early June, it will not be possible to report on the results of the mediation in the July issue of the *Jefferson Monthly* (which goes to press earlier in June than the date of the mediation) but you can anticipate a report on these matters in our August issue.

In the meantime, Jefferson Public Radio's daily business continues in a relatively normal fashion - interrupted occasionally by bursts of excitement such as the Foundation's highly successful Grand Relighting of

the Holly Theatre façade on April 21. With assistance from a grant from the Medford Urban Renewal Agency (MURA), the Foundation began restoration of the Holly's original 1930 façade late last December and the result of four months' labor produced what many found to be truly miraculous results.

Peeling away years of grime, cleaning and repointing the Holly's brick façade, painstaking restoration of the theatre's many windows brought the building back from a dingy visage to a sparkling condition. Recreation of the Holly's trademark 33-foot tall neon blade corner sign and its 11-foot tall original marquee provided the crowning accomplishments in the beginning of the Holly's return to productive life.

The JPR Foundation and MURA co-sponsored the Relighting ceremony on the evening of April 21 and, again somewhat miraculously, the cold and rainy weather which had hung over southern Oregon for weeks gave way to a temperate night with clear skies. About 1,000 people gathered on the streets adjacent to the Holly which were

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© DAVID GIBB PHOTOGRAPHY

The crowd gathered and the weather cooperated as the Holly Theatre Relighting Ceremony illuminated the return of the façade to its former glory.



It may be a few thousand dollars or more spent up front to buy one, but when we factor in ride quality, health and lifestyle benefits, and at least a decade of use, the cost starts to look less daunting.

STITCH AND SPROCKET

By Michael Altman

J've long been amazed by nature's infinite forms, resilience, and beauty yet also fascinated by handcrafted, functional machines exemplifying human imagination and creativity. Years back, I got acquainted with machines that stitched textiles. Nowadays, I'm captivated by hand-built bikes that reflect the skill of a small but growing number of builders, many who merge nature, nurture, and high-tech in their designs.

From long before I was born, various members of my family worked in textile manufacturing, specifically machine-stitched embroidery. Though this industrial art form stemmed from Switzerland, Italy, and Germany in the early part of the 20th century, around 3,000 fire engine-sized embroidery machines were cemented to the bedrock in small factories near the Palisades Cliffs in northern New Jersey. These shops—as most of us called them—stood across the Hudson River from Manhattan's giant “garment district.”

I spent many days around the machines when I was a kid and saw men putting up or relocating them over months. The characters, mechanical sounds and lubricant smell are etched in my mind. Finished products were destined for all sorts of things: dresses, lingerie, vests, wedding gowns, hats, Western style men's shirts, goofy patches, you name it. Some shops stitched emblems for military uniforms.

In the nineties, I spent a decade working with my grandfather and stepfather, and later my father, coming up with design ideas, selling, rolling, shipping, and working on other tasks. I was witnessing the decline of the industry. Later, machines were worth little more than scrap metal, in part because of very low labor costs abroad and also because countries like S. Korea, Taiwan and China were able to buy brand new digitized machines that stitched at least twice as quickly and had various automated color-change features.

At that time I also began to better recognize some of the environmental impact of textile production including dyes, waste, and chemicals that needed special treatment. I explored the early use of organic cotton and hemp fabrics, developing yarn and textile combinations that could be used for sportswear, upholstery and quilting. We embroi-

dered hemp fabric for Two Star Dog, a Berkeley-based clothing company whose owners are friends to this day. In hindsight some of my early realizations about carbon “footprint” almost 20 years ago date back to this particular order, when Two Star shipped us Chinese-made hemp fabric from California to stitch in New Jersey and send back to them—a lesson in the complexities of sustainability.

Other American industries have had a similar trajectory of great expansion in the 20th century only to steadily shrink after the 1970s and largely disappear in the new millennium. Steel, furniture, timber, glass, canning, and appliances make a short list of vastly downsized, off-shored, or consolidated American industries, though niche markets survive.

Then there are bikes. During the pre-automobile heyday of bicycle production, a period described as a “bike craze” around the turn of the 1900s, there were no fewer than 30 bicycle factories around Chicago. The Windy City was briefly the hub of bicycle manufacturing in the US, turning out around a million bikes per year.

Throughout the 1900s the fortunes of bike producers fluctuated. After World War II and the rebuilding of Europe came more imports and the automobile gradually changing the American landscape. After the war, imports of lightweight English, Dutch and West German bikes surged. Curiously, the man who championed construction of the Interstate highway system—President Eisenhower—also approved a tariff against foreign bike manufacturers in 1955 that limited imports.

No Training Wheels

My first bike was a Schwinn. My stepdad taught me to ride when I was 5. Since 1974, cycling has been my favorite form of transportation and recreation, despite a few hard knocks. My first mountain bike was an obscure 1989 Reflex, whose frame was built of American-made Easton aluminum.

Though Trek and Specialized, relatively youthful American mega-companies, had begun to mass-produce mountain bikes in the early-to-mid eighties, by the nineties mountain bike sales were surging. New manufacturers emerged throughout the latter part of the 20th century when mountain bike popu-



PHOTO: MICHAEL ALTMAN

No gun barrels for Che, those are tubes in John Slawta's hands destined for Land Sharks.

larity was a shot in the industry's arm.

Fast forward twenty years and only the highest end Trek bike frames are assembled in Wisconsin, most now coming from China and Taiwan. The “Big 3” suppliers to independent dealers are Giant, a Taiwanese company, along with Trek/Fisher and Specialized. They build almost all their bikes outside of the U.S. In 2010, according to the American Bicycle Dealers Association (ABDA), just shy of 20 million bikes were sold nationwide. The U.S. bicycle industry generated \$6 billion in sales in 2010, including retail sales of bicycles, related parts and accessories, through all channels of distribution, according to the ABDA.

Though 99% of the bikes we buy come from the Far East—a fraction of the remaining 1% is the story of a growing group of domestic hand-builders.

In early March 2012, I attended the North American Handmade Bicycle Show (NAHBS) in Sacramento and saw bikes made from materials ranging from steel to carbon and titanium—even hardwoods, bamboo, hemp, and bark from African trees. I first heard of NAHBS from John Baxter, former Jefferson Public Radio program director, now administrator at United Bicycle Institute (UBI), a school located in Ashland and Portland where students, who hail from all over the world, learn everything from bike maintenance to frame building.

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CHAMBER MUSIC CONCERTS



2012-2013 SEASON

Chanticleer ~ September 26

Jerusalem Quartet ~ October 19 & 20

Cecilia Quartet ~ November 9

Aurelia Saxophone Quartet ~ January 11

Schubert Ensemble of London ~ February 8 & 9

Calder Quartet ~ March 1 & 2

Kalichstein/Laredo/Robinson Trio ~ April 5 & 6

Hung-Kuan Chen, piano ~ April 26

"When a Chanticleer concert is announced in San Francisco, it sells out within a few days."

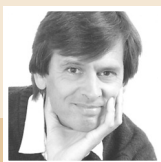
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Jefferson Almanac

John Darling

Oregon, an Optimal Place for Liking Oneself

I have a secret. I want to share it. In fact, I kind of want to brag about it. Actually, it's not bragging, like look at me, I'm so cool. My secret is that many decades ago, after a fairly tedious, isolated childhood, I grew up, got the hell out of Lansing, Michigan and rather rapidly discovered I like myself and life. A lot. It took a few years to let go of the reel-to-reel head tapes, that inner voice that's always asking you "what's broke?" and how can you fix it and "do better!" for the love of Pete.

But then I got to Oregon, out of college, proof to me that there are angels. Here, I really decided there was no question about it: I'm rather delighted with myself and life. I didn't just *like* myself. It was love. And the same applied to life and the world. Loved it. It's been a great and passionate affair and won't quit. I was conditioned as a Midwest kid not to say it, but the fact is, I wake up every day eager to get out there and just eff around with life and delight in my reaction to it. Since it's so important to me to just eff around with life, I had to find the optimal place to do it and that was Oregon, then I found Ashland the very optimal place in Oregon to be effing around and when people call and ask me what I'm doing I just say effing around at my laptop or in the coffee shop or at the track or up on the beautiful trails above Ashland.

They always say, gee, you have the perfect life. You drink coffee, hike, write and eff around. They say they want to learn to do that someday. I just say, go ahead, the world likes it when you eff around and responds by showing you how beautiful it is.

These thoughts were inspired by a cute blog I stumbled on called, "The Complete Guide to Not Giving a Eff" (it uses the actual eff word if you Google it) and it's all about, firstly, letting go of what people think and realizing that when you no longer care what they think about you, "nothing happens." The world does not turn dark, you do not shrivel up like the witch in Oz, your brain

does not replicate the Big Bang in reverse.

Not caring what others think about you does not mean you hate them; it just means you are free of this weird mutual psychic slavery that we cast over each other about the imperative of being liked and the idea that if you don't have it, you are one isolated, unfortunate monkey. The author of this charming blog goes on to say that when you finally claw your way out of this situation, you find that, weirdly, many people may not actually "like" you, but they respect, even admire you, because, well, maybe they feel relieved that you don't expect them to do that "liking" thing for you anymore and you are taking care of it by liking yourself.

From the moment I first heard it, I wanted to give an itchy-bay slap to the person who wrote "People Who Love People (Are the Luckiest People in the World)" because it expresses an ideal we can all warm up to but it violates a reality we all have to live with, so it creates stress. There may be people like this, but if I ever met one, I can't seem to recall it. I love some people some of the time and I think that's the reality for most of us. I like myself for saying that. It's a lot less stressful now. I also like or love myself some of the time, most of the time, whatever. That's less stressful, too.

But in the big picture, I guess I love myself and life a lot of the time and I think it's because I'm kind of lazy and have shaped and nearly perfected this weird art of not giving an eff even about what I think of myself and whether I actually like myself. I sometimes don't like myself. My yard looks like hell and I hate myself for it. But I'll get around to fixing it up someday and will feel fantastic for a while. I also have math anxi-

ety and hate looking at my bank accounts and I briefly hate myself for this character flaw, but then I take a deep breath, say a quickie prayer to The Goddess of Not Giving an Eff and look at the accounts and, hey 19 times out of 20, there's tons of money in

there and I go back to liking myself and go for a hike in this amazing nature around us in Oregon.

People are always yammering about enlightenment in Ashland and, hey, I would like to lower the bar and submit this philosophy as a candidate for an enlightened state. Accepting this as higher consciousness has made me like myself

even more. It's a new American style of enlightenment, like how we allow the hamburger and beer to pass as food and Netflix to pass as reading books.

A big argument for getting the effing life you can live with is this: The years before 25 take about a century to live. The years after that seem like a few months, especially if you have kids. I don't know why. It's a mystery, but they go faster each year. I think it's because when we were young, especially pre-pubescent (puberty is when we *really* start caring what others think), we didn't give a flying eff and, by some quirk of as-yet-to-be-understood mystic physics, it made time slow wayyy down and, very frequently come to a stop and hang there in the air in all its eternal beauty and all there was, was complete love of it and we knew it without really thinking it and we were perfect.

John E. Darling is a writer/author published on www.kindle.com and lives in Ashland, Oregon. His complete essays are *The Divine Addiction*. The blog by "Julien" is at inoveryourhead.net

People are always yammering about enlightenment in Ashland and, hey, I would like to lower the bar and submit this philosophy as a candidate for an enlightened state.

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Theater and the Arts

Molly Tinsley

Three Cheers for Greenie

Two serpent spirits, bored after centuries of metaphysical study, take on womanly shapes and descend to earth for a taste of life among human beings. When White Snake falls in love with a humble pharmaceutical assistant, Xu Xian, the ingenuity of Green Snake enables their marriage, a cross-species coupling that outrages the boss Buddhist on the ground, Fa Hai, and triggers his relentless campaign to stamp out their happiness.

So goes *The White Snake*, Mary Zimmerman's incomparable adaptation of a Chinese fable, which uncoils its surprises until July 8 on the Bowmer stage. The warped walls of Daniel Ostling's elegantly simple set promise a world outside the box that hums to its own science and, thanks to Shawn Sagady's magnificent projections, creates and recreates itself before our eyes. A pair of slithering puppets, a child's toy, a line of dancers with parasols—all embody the ever-changing essence of snake. Strips of silk unfurl from above when it rains; the puddles they make are removed from the stage in upside-down umbrellas.

"Believe me," urges one of the splendid ensemble of actors as the unbelievable events begin. And on that gray afternoon last month, we did—my daughter, granddaughter, and I—we believed for what we thought were different reasons, only to find all reasons meet in the heart.

Seven-year-old Risa, a confirmed bookworm, was simply thrilled to see the story onstage, to "feel with the characters" much more than if she were reading it on the page. Her favorite was Greenie (the inex-

haustibly spunky Tanya McBride), aka Green Snake, junior sidekick to White Snake and servant to her human incarnation, Lady Bai. Why Greenie? Because "she is mischievous and full of tricks." With the stolid swagger of a southern sheriff, Jack Willis's Fa Hai proclaims, "This is Buddha country," and barges into the pharmacy owned by Lady Bai and Xu Xian. Greenie, unimpressed, tells him, "Don't trip on your little girly robes on the way out."



As for my White Snake experience, the old inner literary critic clicked into gear, enticed by the quirky rules of Zimmerman's dramatic world, where as Greenie has figured out, "Believing is Seeing," and the conventional distinction between objective truth and subjective illusion has been given a twist.

Risa's mother Meg is married to an Episcopal minister; last year he took over a church after the previous minister and part of the congregation left as a protest against gay ordination. What resonated for Meg was thus the all-too-familiar dynamic of Fa Hai's intolerance. Much as Fa Hai claimed to be saving Xu Xian from "damnation," the abdicating priest must have thought he was rescuing those who followed him out of the church. And much as Fa Hai did, he inflicted pain and destruction, essentially tearing a family apart.

Zimmerman's portrait of Fa Hai presents the dark, stark face of authoritarian religion, the conviction of rectitude, the flexing of power, the indifference to mercy—and the havoc it wreaks. "Although he could recite scripture, he had a villainous heart." Willis shows no chink in the monk's armor, no sympathetic glimpse that reveals what makes him tick. Oddly it is Greenie (Meg's favorite character also for her willingness to speak truth to power), who opens the door to understanding her enemy: "no one who is truly happy in his own life cares a bean about the 'morals' of others."

As for my White Snake experience, the old inner literary critic clicked into gear, enticed by the quirky rules of Zimmerman's dramatic world, where as Greenie has figured out, "Believing is Seeing," and the conventional distinction between objective truth and subjective illusion has been given a twist. Everything to do with "objective" thinking—Fa Hai's calculations, his intelligence gathering, his certain knowledge of snakes, even the notion that a spirit has only one "true form"—proves to be false. In his role of spiritual leader, he proclaims the world an illusion yet turns around and vehemently lays down its laws.

The good guys, on the other hand, often wake from dreams to "reality" only to realize they are still dreaming; in other words, life is a process of opening from one subjective truth to the next. As the human husband Xu Xian discovers, every day is a new life; every night a shedding of skin—"like a snake." Subjective truths, or beliefs, come from the heart. While Fa Hai's beliefs have petrified into a rigid system, Xu Xian's are still relatively unevolved and untested. He is plagued by rubbery, oversized fingers of doubt, which prevent an unconditional embrace of Lady Bai. Or he swings to the other extreme of gullibility, which opens him to the stratagems of Fa Hai—who kidnaps him and imprisons him in the monastery. As experience seasons his heart, he learns to connect belief to love, and asks Lady Bai to take him "home, wherever that may be."

Living by the heart is to live with the snake, symbol of continuous transformation. The message shapes the medium, as Zimmerman riddles the conventions of playwriting and play-staging, welcoming into the action competing versions of this mythic story and enjoying the fluid boundary between waking and dreaming.

In a universe that accommodates so many contradictions and possibilities, dramatic tension is in danger of melting away. That's why I too like Greenie, with her pratfalls, blurted insults, and challenges to worldly law. She was the spirit most restless in heaven, and her presence assures us that despite the eloquent promise the play offers of divine reunion in eternity, our story in time could go off the rails at any minute. Fa Hai in yet another disguise could lurk just around the next corner. And Greenie again will have to go him one step better.

Looking for a literary three-ring circus for all ages? Check out the Ashland Book and Author Festival on June 23 from 10 until 5 in the beautiful Hannon Library of Southern Oregon University. hanlib.sou.edu/bookfest/index.html

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.



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Inside the Box

Scott Dewing

PowerPointless: "The medium is the message..."

A colleague once told me that those who use PowerPoint to give presentations usually have no power and no point.

Whether or not that glib axiom holds true for all presenters, I think we've probably all had at least one opportunity to suffer through a presentation in which the presenter deftly used PowerPoint to turn what might have been an interesting talk into an hour-long yawn-fest.

Students certainly have been bludgeoned by teachers trying to beat information into them with the PowerPoint club, which, when taken to its extreme, is about as effective at piquing a student's intellectual curiosity as a full frontal lobotomy.

Business people daily suffer through PowerPoint presentations.

Some of these are in-person presentations given in spacious conference rooms where everyone sits around a big shiny table doodling on the slide handouts given to them at the beginning of the presentation. The handouts have the exact, bulleted information that is up on the screen. But whether it's in the boardroom or the classroom, most presentations that use PowerPoint are worse off because of it.

That's not to say that there's not someone out there who hasn't given a presentation that was made better by PowerPoint. I'm sure there is. I've just never been lucky enough to meet him or her. This, of course, includes me: I've contributed my fair share of poor presentations that were borified by the use of PowerPoint.

This leaves me wondering: Why do most PowerPoint presentations suck? Is the problem with PowerPoint, the presenter, or both?

These are questions that statistician and information design guru Edward Tufte addresses in his book *Beautiful Evidence*.

"PowerPoint comes with a big attitude," says Tufte. "With little information per slide, many many slides are needed. Audiences endure a relentless sequentiality, one damn slide after another."

One of the major problems with PowerPoint, argues Tufte, is its cognitive style,

the way in which the very hierarchical structure of the software shoe-horns every type of content into the same narrow sequencing of information and a narrative that is, quite literally, riddled with bullet points.

According to Tufte, this should come as no surprise.

"The metaphor of PowerPoint is *the software corporation itself*," he says. "To describe a software [company] is to describe the PP cognitive style: a big bureaucracy engaged in *computer programming* (deep hierarchical structures, relentlessly sequential, nested, one-short-line-at-a-time) and in *marketing* (advocacy not analysis, more style than substance, misdirection, slogan thinking, fast pace, branding, exaggerated claims, marketplace ethics)."

Not to pick on PowerPoint's creator, but Tufte's description pretty much describes Microsoft: a big bureaucracy engaged in the creation and marketing of software.

And could PowerPoint have turned out any other way? According to pioneering computer scientist Melvin Conway, no.

"Organizations that design systems," wrote Conway in the April 1968 issue of *Datamation* magazine, "are constrained to produce systems which are copies of the

According to Tufte, the cognitive style of PowerPoint contributed to errors in judgment that resulted in the tragic death of the 7 astronauts aboard the space-shuttle Columbia in 2003.

communication structures of these organizations.” This statement is commonly referred to as *Conway’s Law*.

I’ve been working with PowerPoint for 17 years and counting now. At one point, I must confess, I was a cog in Microsoft’s cognitive wheel, working directly on producing the end-user documentation for PowerPoint back in the days when user documentation in the form of *books* were bundled with the installation disks.

The user guides that I helped produce were hierarchical tomes that led the user through every menu, function, and feature of the software. Step-by-step instructions were accompanied by screenshots to demonstrate everything that you could do with PowerPoint. What these guides didn’t address, however, was what constituted an effective presentation and in which situations a PowerPoint presentation was even applicable. Of course, the marketers would have you believe that the brilliance of the software is what made your presentation “effective” and that *every* presentation would somehow be made better by PowerPoint.

Of course, that’s just not the case. “Serious problems require a serious tool,” says Tufte. “For nearly all engineering and scientific communication, instead of PowerPoint, the presentation and reporting software should be a word-processing program.”

(Hey, you mean like Microsoft Word?)

According to Tufte, the cognitive style of PowerPoint contributed to errors in judgment that resulted in the tragic death of the 7 astronauts aboard the space-shuttle Columbia in 2003. During liftoff, a piece of foam broke off from the liquid fuel tank and hit the shuttle’s left wing at a high enough velocity to make a small hole in the wing’s thermal protection. The Columbia orbited Earth for 2 weeks then burned up during re-entry because of the damage that had been done to the wing during liftoff.

That’s what we know now after an exhaustive study and lengthy report by NASA. But during the two weeks that the Columbia was in orbit, rocket scientists were scrambling to try and figure out and assess the nature and extent of the damage to the wing during liftoff and determine the level of threat during re-entry.

PowerPoint had become the norm for giving presentations at NASA and the analysis and conclusions regarding the fate of Columbia were transformed into a “relentless sequentiality” of digital slides.

The Columbia Accident Investigation

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Board Report concluded, “As information gets passed up an organization hierarchy...key explanations and supporting information are filtered out. In this context, it is easy to understand how a senior manager might read this PowerPoint slide and not realize that it addresses a life-threatening situation... The Board views the endemic use of PowerPoint briefing slides instead of technical papers as an illustration of the problematic methods of technical communication at NASA.”

That’s not to say that PowerPoint was single-handedly responsible for the Colum-

bia tragedy; rather, it’s to illustrate the importance of clear communication, which should be the purpose of any presentation, and the danger that can result when, as media theorist Marshall McLuhan famously put it, “the medium is the message.”

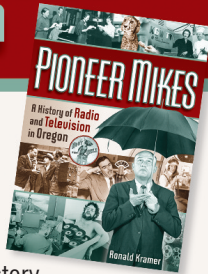
Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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Recordings

Derral Campbell

A Voice From the Road: An Interview with Bluesman Nathan James

Southern California Bluesman Nathan James has released a new album on the Delta Groove label. It's called *What You Make of It*. Nathan appears in northern California once or twice a year, and showed up for his most recent Redding show with three handmade electric guitars. Two had regular fret board necks, but were attached to small washboards which had blinking colored lights. Nathan calls them Washtars. The other guitar had three strings on an axe handle neck, is primarily employed as a slide guitar, and is known as the Tri-tar. I recently emailed Nathan some questions, and here's our conversation.

DC: Over the years I've seen you play a selection of excellent guitars, often collector's items, classic instruments that are quite versatile in the right hands. When you showed up in Redding for a recent gig with handmade guitars, I was quite surprised. How did you get the inspiration to make your own?

NJ: Well, I've always tinkered around with making things, and have made guitars in high school wood shop. It was something that was eye catching. After playing a duo with Ben Hernandez, I saw how he would get more attention for his down-home instruments like washtub bass and jug, so I wanted something that looked different, and then I realized I could get a different sound with them as well.

DC: I'm interested in James "Super Chicken" Johnson and his own handmade guitars. I read how he showed you the lighting method. Is there a "community" of hand-made guitar guys/gals? Not luthiers per se, but axe-handle, washboard guitars.

NJ: I didn't really talk to anyone else about ideas for making the guitars, but

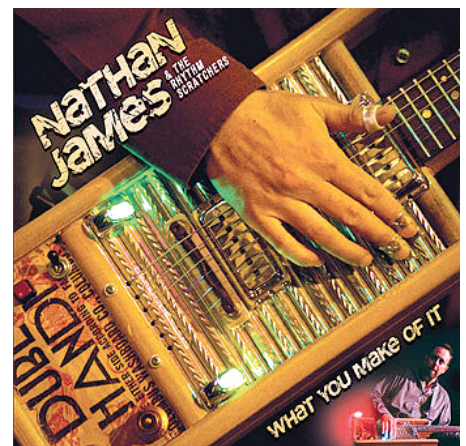
just looked at ideas online about what others had made. Some of those cigar box guitars were inspiration and of course the lights were from Super Chicken.

DC: What difference do you feel in your shows and recordings that you owe to the handcrafted aspects of your music?

NJ: It definitely adds to the down-home quality of my sound and style. When you record it's always fun to find any kind of alternative instrument to make different textures of sound, so the washboard guitar is perfect for adding new layers to songs like on our new album.

DC: How was your recent tour of Scandinavia? What countries surprise you and why? Where's the best food?

NJ: We technically didn't tour Scandinavia- We played in Finland, Spain and France. Finland is quite different than Norway, Denmark or Sweden. I really enjoy Finland because the audiences are very responsive and seem to have more interaction with the band- especially when they are drinking. Great food there, and kind of similar to the states more than any other European country I've been to.... Barcelona Spain is great too of course be-



cause it's on the Mediterranean and all the great Tapas there. One day while traveling on a train to the city, we were forced to jump on the train last minute without purchasing tickets. When we arrived at the main station in Barcelona, we had to try to sneak through the exit gates that open and close with your purchased ticket. Well, I made it through without getting caught but one of us was spotted by the train police because he celebrated after making it through. Had to pay a 50 euro fine but luckily didn't get arrested! France is great when you're in the small towns. Very friendly people that bring a lot of home cooked food to the concerts we've played.



Blues musician Nathan James

DC: How about in the US of A? Do you have some Americana moments you could share?

NJ: It's always great playing in the states—anywhere there's a great crowd or good concert/festival where the music is presented well. A good show back home always has been the best experiences anywhere. And the last good thing about playing in the states is that we get tips. No tipping in any other country that I've played in so far. So, even as live music is dying more and more in the USA, it still can be great, especially if you are a good performer and can get people's attention.

DC: How's the Blues scene in L.A. and San Diego? Is it getting top-heavy with old-timers, or are there young people taking an interest, gaining an understanding of What the Blues is All About?

NJ: It seems to be slower than I've ever seen in Southern California for the blues scene. People don't go out to clubs anymore. It's a real challenge to fill a room with a strictly blues show—especially traditional blues. We have to put together revue type shows at places that don't regularly have music—like VFW halls, and back rooms at clubs. Somehow there still are a few new young talented musicians coming in that are trying to do the music right. And from what I experience there are young fans out there that like the more stripped down raw, authentic blues and roots music, including a swing dance community that prefers the rhythmic nuances and variations of traditional styles. So there is some hope, but we have to reinvent the way we present the music these days.

DC: Speaking of which, you've earned your reputation as someone conversant, very proficient in the wide variety of Blues, and Soul stylings. In order to do that, you have to inhabit the style, feel it from the inside out, yes? What I'm asking, when you have a Willie McTell or Buddy Moss moment, what are you feeling? Are you time-traveling in a way? Well, that may sound a little silly, but there are musical values of time and place that really resonate for the audience, when there's an understanding on the part of the performer.

NJ: I appreciate the compliments on my abilities to pull off different styles. I think it's just a matter of doing your homework with listening and absorbing the different genres and time periods. When I'm playing country blues I never really feel like I'm traveling back in time, or even trying to copy note for note the old guys like McTell, but instead channeling the tones, phrasing, rhythms and dynamics that I notice when listening to that stuff. And when I feel like I'm getting close to that sound, people listening take notice because it doesn't sound like music we regularly hear nowadays. There are so many characteristic nuances to a sound like Big Bill Broonzy playing acoustic guitar and singing all by himself; just as there is to a 1960's Stax recording with Steve Cropper leading the band with all his different biting Telecaster tones. Each is instantly recognizable to me when I listen to those recordings.

DC: Have you been on the Blues Cruises? I remember them as the best thing to spend money on, in the universe. All those Blues nuts on one boat!

NJ: Well, I know it's a very dedicated group of people that attend those. I've played on them before, and overall had a good experience. Although if I wasn't performing on one, it wouldn't ever be something I would pay to attend. I'm glad we have them to give us musicians the work, and it is a prestigious thing to have on your resume. Also the fans that see you perform on them really become fans for life and remember you.

DC: The Blues features one of the richest casts of characters in any art form. I get curious about the future, even though it always happens anyway. Frankly my friend, this new album of yours really gives me some idea that the upcoming decades of Blues music could be as rich as the rest.

NJ: I appreciate your compliments on new album and my contribution to music. There are many characters in the blues and I think that's what people remember the most about the blues musicians they've interacted with. We're not rock stars, but just regular people that can relate to each other. I think there are a lot of extremely talented and humble people in the scene today, like my friend and neighbor, the world renowned Candye Kane. Of course many know how right now she is battling cancer, and in surgery as I write this. Even while she is experiencing extreme pain and difficulties, she still has found time to contact all of her friends and fans to return compliments and thanks.

DC: Hats off to you. You really knock me out with the music, always satisfying.

NJ: Thanks for the support and encouragement throughout the years with what I do. And for the airplay and attending shows when I'm in the area! It means a lot!

Derral Campbell co-hosts *Late Night Blues* with Paul Howell on Saturdays at 10pm and *Rollin' the Blues* on Sundays at 2pm. Both programs air on JPR's Rhythm & News service and online at www.ijpr.org.



Misha English holding a bike that tips the scale at under 11 lbs.



Mike DeSalvo at NAHBS standing by one of his hand-built bikes.

Bicycles

continued from page 7

I've intermittently looked into bicycle materials, mostly when they fail, but I went to the show trying to find out more. I also wanted to see regional builders there and get an idea of the economic viability of the industry in the hope it's not destined to go the way of embroidery. I had no idea how big a hall space the show would occupy, but before I got there, the show's founder and president, Don Walker said, "Demand for booths was so strong in Sacramento that we ended up increasing our floor plan two times, and we still have a waiting list." Walker added, "It just goes to show how much strength and vitality there is in the artisan manufacturing sector of the cycling industry." Over 8,000 people attended, almost 1,000 more than the year before in Austin.

Nuts and Bolts

The craft builders attending NAHBS aren't trying to compete with Trek or Giant. Some are building out of unconventional materials such as wood and bamboo that don't conform well to assembly line production. Others are building bikes that possess ride quality and styling far superior to mass-produced bikes, and the builders have a loyal following as a result. From what I saw, the successful hand builder is finding his own niche. Women builders were unfortu-

nately not represented at the show, however there were several great craftsmen from our region present and a frame and fork building nation is certainly in the making.

Mike DeSalvo, a Montague, California native, is a UBI graduate who builds steel and titanium frames in his Ashland, Oregon workshop, and now also teaches advanced welding at UBI part-time. Before NAHBS, we spoke in his shop and discussed the advantages of steel, an alloy that's not what it was twenty years ago. It's still strong, also lighter, and many builders are reverting to using steel. In an article that Steve Domahidy, a bicycle industry consultant wrote for the NAHBS exhibitors' guide, he summed up steel's appeal. "The oldest and most nostalgic frame material," Domahidy wrote, "steel is often overlooked by the masses because it's heavier than titanium or carbon, but it continues to be popular with the custom crowd for its sublime ride quality and clean, old-school aesthetics." It's also a widely available material that has gotten harder and thinner over the years, with tube wall thicknesses now less than a half millimeter.

John Slawta, from Talent, Oregon, builds Land Shark bicycles. Like many builders, Slawta is an avid cyclist who has competed and also built bikes for all-stars including Giro d' Italia winner Andy Hampsten, and Hollywood heavyweights Harrison Ford and Woody Harrelson. Slawta sources carbon tubes domestically and then pieces them together by wrapping them with super-strong and ultra-light carbon fibers.



TOP: Ken Wheeler of Portland based Renovo holds one of his signature wooden frames.

BOTTOM: A bike from Renovo's Appalachian series in which bikes are made only from lumber grown, harvested and milled in the Appalachian region of the USA.



Santa Cruz based Craig Calfee showcased his Bamboosero brand at NAHBS.

When I visited his shop a few weeks before NAHBS, Slawta told me of his early building days: “I started with a hacksaw and a vice so it was very primitive and the shop was my parents’ woodshed.” He made his bike-building debut almost three decades ago working with steel, which is what Hampsten rode to win the 1988 Giro. Slawta’s wife Jenny, a colleague of mine, and associate professor at Southern Oregon University, brought home silver from the *Union Cycliste Internationale* 2011 World Masters Championships in Belgium for 45+. John and Jenny compete on tandems as well—on Land Sharks—of course.

While at NAHBS, I overheard a conversation between Craig Calfee of Santa Cruz, and James Wolf, from Boo Bicycles in Colorado. Though Calfee was a pioneer in carbon, he’s brought bamboo front and center. Calfee collaborated with Columbia University’s Earth Institute to look into building bamboo bikes in Africa for sustainable transportation on the continent and showcased his Bamboosero brand at NAHBS. Since it’s not possible to weld bamboo, and he wants the bikes to be easily built in Africa with limited energy inputs, the tubes and joints are wrapped with hemp fibers. Calfee is also using bark from an African tree that he claims was the fiber used to wrap the Egyptian pharaohs—mummy wrap, if you will. He showed me this amazing bark, which actually looks like woven fiber. The bamboo tubes and fiber joints are then coated with a plant-based high-performance eco resin.

Calfee has been exploring sources of bamboo appropriate for bike building and the material’s carbon footprint. Bamboo grows in Africa and North America, but for bikes they plan to make Stateside, they’re looking to source bamboo from Mexico, rather than Asia.

Bamboo is light, durable, and stiff, though its backers cite its ability to dampen vibration as a particular advantage. I overheard Wolf and Calfee discussing other challenges marketing bikes made of bamboo. They both talked up bamboo’s strength to weight ratio and that even if there’s a crack, so much of its strength is still there, but perhaps the biggest challenge, said Wolf, “People don’t associate Gilligan’s Island with high-tech.” We’ll see.

Renovo is a Portland company that builds bikes from hardwoods and bamboo. As far as potential for mass-production, wood sums up the challenges. I spoke to the owner, Ken Wheeler, whose earlier background was in aircraft manufacturing. As he talked me through the combinations of wood they used, I was amazed not only by their seamless craftsmanship, but also Renovo’s hollowed wood tubing and claim that their bikes can withstand impacts that ruin butted steel frames. Renovo customizes frame rigidity to order based on the customer’s preference, and naturally, wood absorbs shock and vibration. All raw materials have strengths and weaknesses, and obviously when you’re spending thousands of dollars for a handmade bike, you’d like the former to outweigh

the latter. I could picture riding these beauties along the Willamette River waterfront, however with all these handmade bikes, from bamboo to carbon and beyond, we’d probably want access to secure Japanese-style automated bicycle parking.

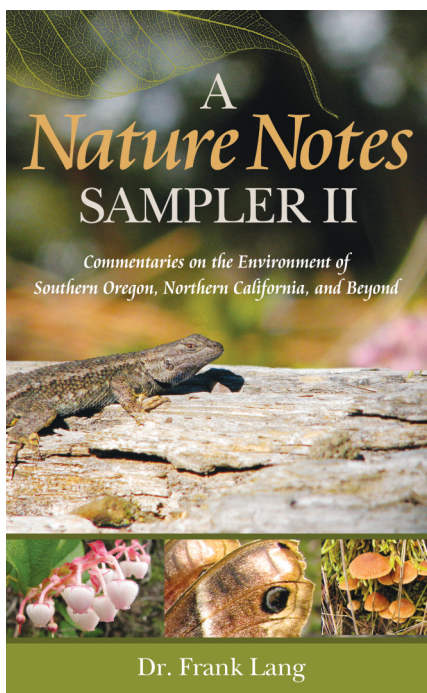
Before heading back to Ashland from NAHBS, I saw a few more bikes and met Rob English and his wife Misha. A convenient last name for a Brit, the Cambridge University trained engineer originally moved to Eugene to work for a folding commuter bike company there called Bike Friday. Misha showed Rob’s creation and personal racer, a combination steel and carbon “light bike” which weighs under 11 lbs. She held it up with her index finger.

Building Local, Looking Global

The more bike building gains traction in the Northwest, the more allied services will be needed. Though some builders do their own painting, such as John Slawta’s dazzling designs, and others ship their bikes out of state for powder coating, Keith Anderson has a niche outside Grants Pass, painting new bikes and refinishing old ones. When I visited Anderson’s shop, he gave me his take on the industry and a clear view of the challenges. He said almost all his customers are from outside the area.

Though shops selling handmade bikes are few and far between, most of the builders have detailed and eye-catching websites. They’ll survive by serving customers who look to the long haul with these bikes and care about quality and craftsmanship. It may be a few thousand dollars or more spent up front to buy one, but when we factor in ride quality, health and lifestyle benefits, and at least a decade of use, the cost starts to look less daunting. It’s my sincere hope that the future will be sweet and history will be kinder to the domestic handmade bike industry than to others that have seen their sunset years in America.

Michael Altman is a nutritionist, herbalist, and cycling enthusiast living in Ashland, Oregon. He teaches nutrition and environmental health at Southern Oregon University and College of the Siskiyous.



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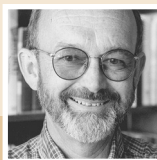
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Nature Notes

Frank Lang

Further Down the Road

As most of you know, the second volume of Nature Notes is based on scripts broadcast since the first volume was published 12 years ago. When putting the new book together Nature Notes decided not to organize the essays in any particular way, like the way we often encounter things in Nature.

We selected the scripts, gave them titles, then we arranged the titles in alphabetical order in a numbered list. Next, the order was rearranged using a random number generator, all that is except the first one, a favorite of mine, titled *The Road to Geezerdom*; it features the various road signs along the way to you-know-where. A friend, known to many as M13, not because he had a long career as a CIA spook, but because his last name starts with M, has 13 letters and is impossible to spell, inspired the Nature Note when he pointed out that when well meaning friends give heartfelt honest advice, and you respond with, "What? You can't tell me what to do!" was a sign you were on your way. Other signs have to do with changes in dress, no more ties or ties with a record of past meals, and shoes you don't have to tie, like laceless shoes with velcro closures or slip on Romeos. And of course forgetfulness, like males forgetting to zip up or, horror of horrors, forgetting to zip down. That's clear indication you have arrived.

Since *The Road to Geezerdom* was written, Nature Notes has aged, experienced a stroke, mostly recovered and has discovered some other signs on the road. One called PHS (Plow Horse Syndrome) involves the sudden involuntary expulsion of body gas, mostly but not always from the distal not the proximal end, and another having to do with facial hair.

Now there was a time along the road to Geezerdom when the voluntary expulsion of gas was a source of pride, status and humor. Further down the road, involuntary gas events were a source of embarrassment, not

pride, particularly in inappropriate places that might give to new meaning to the word "pew" in church.

To deflect guilt, glaring accusingly at a bystander is often a strategy. But, as the low brow and vulgar know, "A skunk smells his own odor first." Maybe the best strategy is to pretend that nothing came to pass, so to speak, and say nothing.

Further down the road, embarrassment diminishes, unless of course one is surprised by more than just noise and wind. When that happens, there are no words to describe the feeling. Eventually geezers move beyond embarrassment. What happens, happens. Something that might be considered an act of God in a courtroom.

Another road sign is copes of whiskers on chin, cheek, and throat. You know, little patches of thatch that appear on otherwise clean shaven plains. This occurs most often in geezers who shave with electric razors that leave no trace of passage through the suds of a conventional razor. The risk here, however, is foam remains, in the ear discovered later by date or mate.

Nature Notes hesitates to guess why hair on the chins or facial cheeks of geezerettes, since most shave limbs, pits, and bikini lines. Geezerette facial hair in copes must have causes other shaving inattention. Age and hormonal changes come to mind.

Two final thoughts: The only thing more frightening than a geezerette in a bikini is a Speedo on a geezer, and for the record, geezers and geezerettes are equally susceptible to PHS.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Tuned In *From p. 5*

lined with a large number of antique automobiles, provided by the Rogue River Classic Chevy Car Club and Rogue Valley Taxi, Towncar and Limousine. 38 Central provided food and drink and the Easy Valley Eight, featuring vocalist Pam Lawson, performed from a specially erected stage on Sixth Street. The band's opening number was Glenn Miller's "In the Mood" – which eloquently expressed the enormous sentiment of the assembled crowd's eager anticipation of the fall of darkness when the full array of the Holly's lights were to be turned on for the first time in many decades. There was, literally, dancing in the streets as everyone gathered to celebrate the Holly with remarks by Medford mayor Gary Wheeler, MURA's vice-chair Chris Corcoran, JPR Foundation president, Steve Nelson – with the entire event emcee'd by John Snider, who is co-chair of the Holly Theatre Restoration Committee. Screening of a video fly-through of the Holly's interior, produced by

Medford-based Epic Scan (which does laser scanning for architectural, geographic and historic purposes), showed how the Holly will look once fully restored, was a highlight of the event. Throughout the ceremony, the crowd repeatedly interrupted the speakers with applause and cheers for the progress being made on the project. And then – it was time to throw the switch on the building's many lights. The few lights which had been on during the ceremony were turned off plunging the Holly into total darkness – and then, the crowd shouted out a countdown to the Holly's first illumination in decades. Ten, nine, eight... at the end of which the block erupted into light. The Holly's blade, marquee, poster cases, downlights, uplights and bollards all sprang to life with a blaze of light – and the crowd cheered, and cheered – and cheered.

It was a grand night – the product of the determination and inspiration of many – and it's just the beginning.

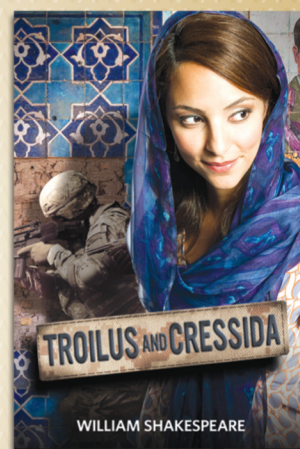
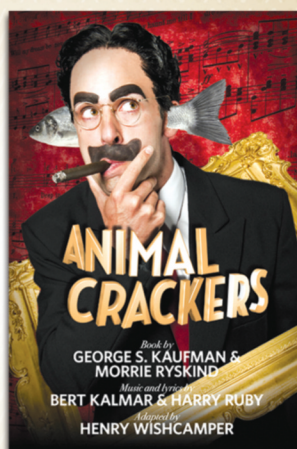
Ronald Kramer, Executive Director



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Dancing in the streets erupted on the evening of the relighting of the Holly Theatre façade in downtown Medford.

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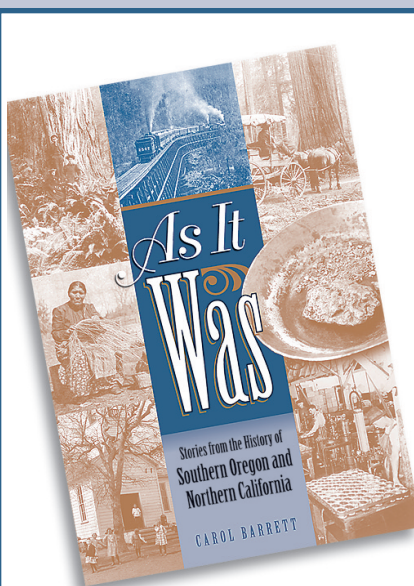


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As It Was

Stories from the State of Jefferson

Preserving Table Rock

by Alice Mullaly

Two flat-topped mountains, Lower and Upper Table Rocks, rise sharply from Southern Oregon's Rogue River Valley floor. Hikers today, exploring these 800-foot high remnants of ancient lava flows, may find a spectacular display of wildflowers, seasonal ponds with rare fairy shrimp and never-ending views across the surrounding valleys and mountains. But in 1973 there was a threat to this natural wonder.

Local newspapers announced developers' plans for a residential community on privately owned Lower Table Rock. Local citizens, wondering what could be done to preserve this mesa, formed a study committee to find out. Among the many contributors to this project were wildflower photographer Arlene Thompson and amateur naturalist Kit Leavitt. These two women raised awareness and concern through illustrated lectures given to women's clubs, church groups and Granges. By 1974, the study committee had interested the Nature Conservancy, an international organization committed to "saving the last great places on earth." As a result, the Conservancy bought land on Lower Table Rock in 1979.

Today, because of Thompson, Leavitt, and others, the BLM and a private cattle ranch on adjoining land, work with the Conservancy to protect the Table Rocks and provide public accesses. Each year more than 10,000 people hike and enjoy these amazing geographical features.

Sources: *Medford Mail Tribune*, Hamilton, Eva, "Group Organizes to Seek Preservation of Table Rocks, Kelly Slough", Nov. 30, 1973; "Opinions on Preserving Kelly Slough Area Discussed", Jan. 20, 1974; "Table Rock Preservation Group Mulls Alternatives", March 17, 1974; Hamilton, Eva, "Table Rocks Group Hears from Nature Conservancy", May 1, 1974; Watson, Sue, "Two Local Areas to Be Preserved", Dec. 6, 1978. Unpublished diaries of Arlene Thompson for 1973, 1974 in the author's collection. Nature Conservancy website, <http://nature.org/wherewework/northamerica/states/oregon/preserves/art6805.html>; Medford District BLM website about the Table Rocks www.or.blm.gov/medford/environmental_ed/tablr_ocks/program/program.html#Registration

The Britt Grounds: New Life for Old Trees

by Dawna Curler

On warm summer nights, music lovers attend outdoor concerts at the Britt Festival held on a wooded hillside overlooking Jacksonville, Oregon. The venue, now a Jackson County park, is the former estate of pioneer photographer, Peter Britt.

Britt came to Jacksonville in 1852. After a brief stint mining and mule packing, he spent the next five decades photographing the people and places of Southern Oregon. Horticulture was one of Britt's greatest loves. He was among the first orchardists in the area and planted the earliest grape vineyards. Britt experimented with many botanical specimens. Around his house he developed exceptional ornamental gardens filled with rare and exotic plants including palm trees and an Abyssinian Banana. The house is now gone, but some of the trees and plants remain.

Between the 1860s and 1880s, Peter Britt planted apple and pear trees along the slope of his hillside. More than a hundred years later the old trees have begun to die of old age. To preserve the genes and character of Britt's original orchard, modern-day horticulturalists grafted wood from the mature trees onto young, healthy rootstock and planted the new trees amongst the old. Britt would be pleased to see botanical experiments continuing in his gardens and visitors still enjoying the grounds.

Sources: Curler, Dawna. "Man of Culture, Man of Commerce, Peter Britt 1819-1905," *Southern Oregon Heritage Today*, Summer 2004, Vol. 6, No.3, pp. 8-13. Clason, Pat (had personal knowledge of the grafting project), notes and conversation with the author, March, 2005.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Charles Goodrich & Clemens Starck

Origins

Sitting on the porch with Ralph,
watching the lightning
riddle the sky
over the Seven Devils—

“That theory
where life started up
from lightning striking some soupy water—
that’s just hooley.

Life had to have started up
on a morning like tomorrow’s going to be,
the air scrubbed clean and all quiet

until some little clod of dirt
starts chirping for joy.”

Camped in the Olympics

It’s disturbing to crawl out
from a flimsy tent pitched far
up the Elwha
and hear this wild
laughing everywhere.

The stars
are rising like bubbles
in dark ale. My companions
are lost in sleep.
I crawled out here

to steady my dreams
with some cold sky.
Instead, hilarious
silence, the black trees
straining at the moon.

It’s possible
I’ve never been so wholly awake,
but that laughing isn’t me,
it isn’t wolves,
and it isn’t loons.

Charles Goodrich’s most recent books are *Going to Seed: Dispatches from the Garden* (Silverfish Review Press, 2010) and *In the Chesnim Country* (Knot House Press, 2009), from which “Origins” is taken. Goodrich is the author of a previous book of poems, *Insects of South Corvallis*, and a book about nature, parenting, and building his own house, *The Practice of Home*. He has also co-edited *In the Blast Zone: Catastrophe and Renewal on Mount St. Helens*. After a career as a gardener, he now serves as Director for the Spring Creek Project for Ideas, Nature, and the Written Word at Oregon State University. On Thursday, May 31, at 7 o’clock, Charles Goodrich and Clemens Starck read at Bloomsbury Books in Ashland, Oregon.

A Few Words about Hope—and Baseball

Still one more month of hope
for Red Sox fans, as the Sox head back to Boston,
trailing the Yankees
by 3-1/2 games.

“Hope” is also
the name of a town in B.C.
where I rendezvoused once with my wife and kids
while scouting the Interior,
looking around for a place to spend
the rest of our lives.

According to Paul
in one of his letters to the Corinthians, hope
“abideth.”
More than that, he doesn’t say.

By definition, loss of hope is desperation or despair.

In any case, I’m sitting here at the kitchen table
reading the sports section—
checking the standings, studying
the box scores.

The Authenticity of the Qur’an

The authenticity of the Qur’an
is proved, says Borges,
by the fact there is no mention in it
of camels—camels
being so commonplace at the time of the Prophet
their presence was taken for granted.

Whereas, had the Qur’an been composed
by a latter-day forger,
he almost certainly would have stocked it with camels,
to authenticate it.

By the same token,
the authenticity of my poems may be inferred
from the complete absence in them
of box-elder bugs.

As everyone knows,
the world consists of ten thousand things.
Mountains and rivers come first,
of course,
but also included
are baseball, box-elder bugs, and the intercontinental
ballistic missile.

It goes without saying
that after the last of the ten thousand things
there will be
the absence of things,
thus proving
the existence of the world.

Clemens Starck’s most recent chapbook is *Rembrandt, Chainsaw* (Woodworks, 2010), from which “A Few Words about Hope—and Baseball” and “The Authenticity of the Qur’an” are taken. Other books are *China Basin*, *Journeyman’s Wages*, winner of the Oregon Book Award in 1996, *Studying Russian on Company Time*, a finalist for the Oregon Book Award in 1999, *Traveling Incognito*, and *At Sea*. He is retired from working as a carpenter at Oregon State University. On Thursday, May 31, at 7 o’clock, Clemens Starck and Charles Goodrich read at Bloomsbury Books in Ashland, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520
Please allow two to four weeks for reply.

Umpqua Valley Arts Association Celebrates the Arts with its 44th Annual Summer Arts Festival

Roseburg, Oregon, nestled in the beautiful Hundred Valleys of the Umpqua, hosts a yearly arts extravaganza, drawing artists and visitors from all over America. The Umpqua Valley Arts Association's (UVAA) Annual Summer Arts Festival is one of the largest of its kind in the Pacific Northwest, and is considered a premier community arts event.

The Annual Summer Arts Festival, presented yearly on the last full weekend in June, is held on the grounds of the Umpqua Valley Arts Center, located in lush Fir Grove Park. The Arts Center, housed in the historic 1917 Old Soldiers Home, is surrounded by natural flora that makes an ideal setting to celebrate creativity and showcase art.

Now in its 44th year, the Festival has an outstanding reputation among participants, attracting over 16,000 visitors annually. The Festival is a highly regarded showcase and recognized for its quality organization, stunning original art, and family-friendly atmosphere. The 2012 Festival will take place on June 22, 23, and 24.

On the grounds, visitors will find fine art and crafts such as paintings, jewelry, sculpture, ceramics, fiber art, glasswork, woodwork, mixed media, photography, "repurposed" art, and much more. All works



Roseburg, Oregon, nestled in the beautiful Hundred Valleys of the Umpqua, hosts a yearly arts extravaganza, drawing artists and visitors from all over America, June 22, 23, and 24.

are juried for originality and artisan quality. UVAA Gallery Manager Aleta McGee said, "There's something for everyone at the Summer Arts Festival. It's a great place to come if you are hunting for art or craft gifts, or just looking for the opportunity to see some really fantastic artwork."

Musicians and dance performers share their talents on two stages throughout the three-day event, which includes a family-friendly food court, offering beer and wine for visitors ages 21 and over. Food vendors range from down-home barbecue to Asian

delights, and kids will jump for joy when they see the candy wagon. The Kids Zone, open daily from noon till 4pm, offers free and creative activities to inspire children of all ages.

During the Festival, the Arts Center's galleries are open as well. This year, in UVAA's largest exhibition space, the Hallie Brown Ford Gallery, visitors will have a chance to see the ArtWorks NW Juried Art Show, featuring painting and sculpture from across the US. Also on display, in the UVAA's Red Gallery, will be the PhotoWorks NW Show, featuring juried photography.

Volunteers are the backbone of this community jewel, with a three-day total of over 165 volunteers serving as everything from gate greeters to sanitation engineers. Kathy Henderson, UVAA's Executive Director, said, "The community really comes together to make this event happen year after year. People who volunteer have come to feel a real ownership of this festival over the years—they want it to succeed because it's *their* arts festival."

Proceeds from the Annual Summer Arts Festival help support UVAA's Arts in Education programs, providing art lessons in elementary schools throughout Douglas County.

Chamber Music Concerts Announces 2012–2013 Season

Chamber Music Concerts (CMC) presents eight world-class ensembles for its 2012–2013 concert lineup, featuring an incredible array of performers from throughout the world: Chanticleer, the Jerusalem String Quartet, Cecilia String Quartet, Aurelia Saxophone Quartet, Schubert Ensemble of London, Calder String Quartet, Kalichstein-Laredo-Robinson Trio, and Hung-Kuan Chen, piano. Concerts take place from September through April, with eight evening performances and four matinees. All concerts take place at the Southern Oregon University Music Recital Hall.

Chamber Music Concerts' 29th season begins on September 26 with "the world's

reigning male chorus" (*New Yorker* magazine), Chanticleer. Based in San Francisco, this Grammy Award-winning ensemble is a huge favorite, with their concerts selling out within hours. Chanticleer is composed of twelve male singers, known around the world as an "orchestra of voices" for their seamless blend.

CMC also presents the Jerusalem String Quartet in two different performances, October 19 and 20. Hailed by *The Strad* as "one of the young, yet great quartets of our time," the quartet has garnered international acclaim for its rare combination of passion and precision. Though barely into their thirties, these musicians have already

won audiences the world over.

On November 11, the young and dynamic Cecilia String Quartet will take the stage. Praised for their "extraordinary commitment and maturity" (*Montréal Gazette*), the four women are one of Canada's most exciting young ensembles today. First Prizewinners at the 2010 Banff International String Quartet Competition, they are currently the Resident String Quartet at the Royal Conservatory of Music in Toronto, Canada.

January 11 brings a special treat: In the hot Italian summer of 1982, four young Dutch saxophonists starting rehearsing in

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Coos Bay, OR · (541) 269-0355

Jan Delimont, Broker
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www.roywrightappraisal.com

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The Bike Shop
Redding, CA · (530) 223-1205

Hellgate Excursions
Grants Pass, OR · (800) 648-4874

Momentum River Expeditions
Ashland, OR · www.momentumriverexpeditions.com

Redding Sports LTD
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners
Ashland, OR · (541) 201-0014

www.roguevalleyrunners.com

RESTAURANTS

The Black Sheep
Ashland, OR · (541) 482-6414

The Breadboard Restaurant
Ashland, OR · (541) 488-0295

Cornerstone Bakery & Cafe
Dunsmuir, CA (530) 235-4777

High Tide Café
Charleston, OR · (541) 888-3664

Kaleidoscope Pizzeria & Pub
Medford, OR · (541) 779-7787

Mendocino Café
www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

Roger's Zoo
North Bend, OR · (541) 756-2550

RETIREMENT COMMUNITIES

Veranda Park Retirement
Medford, OR · (541) 494-5000
www.verandaparkliving.com

TRAVEL/LODGING

Ashland Springs Hotel
www.ashlandsspringshotel.com · (541) 488-1700

Ashland's Tudor House
Ashland, OR · (541) 488-4428

Cold Creek Inn
Mt. Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

Sanctuary One at Double Oak Farm
www.SanctuaryOne.org

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store
Eugene, OR · www.footwise.com

Nimbus
Ashland, OR · (541) 482-3621

Periwinkle Upscale Retail
Klamath Falls, OR · www.periwinkleresale.com

Prism Espresso Bar & Resale Boutique
Medford, OR · www.prismresale.com

WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon
www.bluegiraffespa.com

Ashland, OR · 541-488-3335

Herb Pharm
Williams, OR · (800) 348-4372

www.herb-pharm.com

Hot Spring Spa
Medford, OR · (541) 779-9411

Waterstone Spa & Salon
www.waterstonespa.com · (541) 488-0325

WINERIES & BREWERIES

Foris Winery
Cave Junction, OR · www.foriswine.com

RoxyAnn Winery
Medford, OR · www.RoxyAnn.com

Valley View Winery
Jacksonville, OR · (541) 899-8468

Trium Wine
Talent, OR

PROGRAM GUIDE

Rhythm & News

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Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Live Wire!

9:00pm The Retro Lounge

10:00pm Late Night Blues

Sunday

6:00am Weekend Edition

9:00am The Splendid Table

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm Wait Wait...Don't Tell Me!

5:00pm All Things Considered

6:00pm Folk Show

9:00pm Mountain Stage

11:00pm Undercurrents

Spotlight *From p. 22*

Via Aurelia in Rome, forming what would eventually become a truly sensational, pioneering chamber music ensemble: the Aurelia Saxophone Quartet. Since then, the Aurelia Saxophone Quartet has traveled the world giving concerts.

Coming to the CMC stage from London, the Schubert Ensemble has established itself over 27 years as one of the world's leading exponents of music for piano and strings. In 1998 the Ensemble's contribution to British musical life was recognized by the Royal Philharmonic Society when it presented the group with the Best Chamber Ensemble Award. The Schubert Ensemble of London will perform two concerts for CMC, on February 8 and 9.

The Calder String Quartet returns to the stage on March 1 and 2, after last performing on the CMC series in 2005, when they were an audience favorite. They've come a long way since that last visit: Called "outstanding" and "superb" by the *New York Times*, the Calders defy boundaries through performing a broad range of repertoire at an exceptional level, always striving to channel the true intention of the work's

creator. Already the choice of many leading composers to perform their works, the group's distinctive approach is exemplified by a musical curiosity brought to everything they perform, whether it's Beethoven, Mozart, Haydn, or sold-out rock shows with bands like The National or The Airborne Toxic Event.

Since making their debut at the White House for President Carter's Inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo and cellist Sharon Robinson – the Kalichstein-Laredo-Robinson Trio – have set the standard for performance of the piano trio literature. As one of the only chamber ensembles with all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally acclaimed soloists while making annual appearances at many of the world's major concert halls and commissioning spectacular new works. The trio performs two concerts on the CMC series, on April 5 and 6.

CMC's season comes to a close on April 26 with a solo piano recital by Hung-Kuan Chen, one of the great personalities of the music world: enigmatic, brilliant and versatile. He is a pianist of uncompromising individuality and a remarkably inspiring

pedagogue. Born in Taipei and raised in Germany, Mr. Chen's early studies fostered strong roots in Germanic Classicism, which he tempered with the sensibility of Chinese philosophy: the result is a dynamic and imaginative artistry. One of the most decorated pianists of his generation, Mr. Chen won top prizes in the Arthur Rubinstein, the Busoni and the Geza Anda International Piano Competitions, along with prizes in the Queen Elisabeth, Montreal, Van Cliburn, and Chopin International Competitions. He is also a recipient of the prestigious Avery Fisher Career Grant.

Tickets for all CMC concerts are now available to the public. Season tickets are available at a discount. And single tickets are available for a special price for full-time students and Oregon Trail Card holders. In addition to concerts, groups on the roster will present free outreach programs throughout the Rogue Valley. Tickets and information are available at www.Chamber-MusicConcerts.org and at the CMC office at 541-552-6154.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

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MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

| | | | |
|--------------------|---------------------|---------------------------|-------------------------------------|
| Bandon 91.7 | Coquille 88.1 | Klamath Falls 90.5 | Parts of Port Orford, Coquille 91.9 |
| Big Bend, CA 91.3 | Coos Bay 89.1 | Lakeview 89.5 | Redding 90.9 |
| Brookings 91.1 | Crescent City 91.1 | Langlois, Sixes 91.3 | Weed 89.5 |
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| Cave Junction 89.5 | Grants Pass 101.5 | Port Orford 90.5 | |
| Chiloquin 91.7 | Happy Camp 91.9 | | |

Classics & News Highlights

* indicates birthday during the month.

First Concert

June 1 F Glinka*: *Trio Pathétique*
June 4 M Sibelius: *The Oceanides*
June 5 T Mozart: Symphony No. 29 in A major
June 6 W Khachaturian*: Highlights from *Gayaneh*
June 7 T Brahms: *Academic Festival Overture*
June 8 F Albinoni*: Oboe Concerto in D minor

June 11 M R. Strauss*: *Don Juan*
June 12 T Tansman*: *Cavatina*
June 13 W Verdi: Ballet Music from *Les Vespres Siciliennes*
June 14 T Debussy: *Pour le piano*
June 15 F Danzi*: Concertante for Flute and Clarinet

June 18 M Offenbach/Rosenthal*: *Gaité Parisienne*
June 19 T J. Stamitz*: Clarinet Concerto in B flat major
June 20 W Elgar: *Cockaigne (In London Town)*
June 21 T Wagner: Suite from *Die Meistersinger*
June 22 F Mehul*: Symphony No. 1

June 25 M Stravinsky: Suite from *The Firebird*
June 26 T Grieg: Violin Sonata in C minor
June 27 W CPE Bach: Oboe Concerto in B flat major
June 28 T Joachim*: *Hebrew Melodies*
June 29 F Dvorák: *The Wood Dove*

Siskiyou Music Hall

June 1 F Elgar*: Cello Concerto in E minor
June 4 M Glazunov: *Suite Characteristique*
June 5 T Haydn Wood: Piano Concerto in D minor
June 6 W Larsson: Symphony No. 2
June 7 T Beethoven: Septet in E flat
June 8 F Schumann*: Piano Quintet in E flat

June 11 M Carl Nielsen*: Symphony No. 3
June 12 T Telemann: Suite in A minor for Recorder & Strings
June 13 W Chavez*: Sextet for Piano & Strings
June 14 T Vaughan Williams: *A London Symphony*
June 15 F Grieg*: Piano Concerto in A minor

June 18 M Pleyel*: Symphony in G major
June 19 T Mendelssohn: Double Concerto in E major
June 20 W Kraus*: Piano Sonata in E major
June 21 T Don Gillis: *The Pioneers*
June 22 F Reinecke*: Symphony No. 3

June 25 M Gosta Nystroem: *Sinfonia Del Mare*
June 26 T Khachaturian: Piano Concerto in D flat
June 27 W Mozart: Clarinet Quintet
June 28 T Haydn: *The Clock*
June 29 F Alfven: *Uppsala Rhapsody No. 2*

Lyric Opera of Chicago

June 2 – The Magic Flute (in German)
by Wolfgang Amadeus Mozart
Andrew Davis, conductor; Nicole Cabell, Charles Castronovo, Stéphane Degout, Audrey Luna, Günther Groissböck, Richard Stilwell, Rodell Rosel, Elisabeth Meister

June 9 – Ariadne auf Naxos by Richard Strauss
Andrew Davis, conductor; Amber Wagner, Anna Christy, Alice Coote, Brandon Jovanovich, Eike Wilm Schulte, Matthew Worth

June 16 – Show Boat by Jerome Kern
John DeMain, conductor; Nathan Gunn, Ashley Brown, Alyson Cambridge, Morris Robinson, Angela Renée Simpson, Ross Lehman, Erika Mac, Bernie Yvon, Cindy Gold

June 23 – Rinaldo by George Frideric Handel
Harry Bicket, conductor; David Daniels, Julia Kleiter, Elza van den Heever, Luca Pisaroni, Sonia Prina, Iestyn Davies

June 30 – Aida by Giuseppe Verdi
Renato Palumbo, conductor; Sondra Radvanovsky, Marcello Giordani, Jill Grove, Gordon Hawkins, Stefan Kocán



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5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service
9:00pm Fourteen by Corwin

News & Information Highlights

Exploring Music with Bill McGlaughlin

Week of June 4

Orpheus in the New World: (08-11; 09-25) - With communications and travel offering cultural exchange like never before, today's composer draws from an enormous palette, giving voice to the amazing era in which we live. From Schwanter and Adams to Neikrug and Beach, we'll listen to and celebrate their music.

Week of June 11

The Four Seasons - From the boundless majesty of the summer sun in Haydn's Die Jahreszeiten to the frosty snow and shivering winds of Vivaldi's Winter, this week is dedicated to music inspired by the changing seasons.

Week of June 18

Fit for a King - We'll explore the rich and intriguing world of the court composer.

Week of June 25

Paul Hindemith - From his birth in a town near Frankfurt through his time in Egypt, Turkey, and eventual emigration to America, Paul Hindemith had a strong and lasting impact on music in the middle of the 20th century. We'll sample his compositions and follow his controversial life.

L.A. Theatre Works

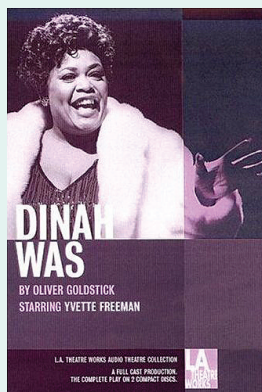
Sunday, June 24
7:00pm-9:00pm

Dinah Was
by Oliver Goldstick

Cast: Yvette Freeman

Director: Gordon Hunt

In a white fur coat, "The Queen of the Blues" sits on her luggage outside a Las Vegas hotel. It's 1959; the legendary star can't enter the hotel without a white escort. So Dinah Washington, in her inimitable style, takes a long pull from her flask and kicks up a fuss. Yvette Freeman reprises her Obie Award-winning performance and performs songs made famous by Dinah Washington. The broadcast includes a conversation with playwright Oliver Goldstick.



Fourteen by Corwin

Sunday • 9:00pm-10:00pm

Fourteen by Corwin - A retrospective presentation of works of one of America's iconic radio writer/directors, Norman Corwin, who passed away at 101 in October, 2011. Speaking of Corwin, Larry King observed: "When radio was king, Corwin was its prime minister" and media critic Leonard Maltin stated: "Corwin's career was the stuff of legend." Hailed as one of America's greatest poets by Carl Sandburg, Corwin was hailed by many as "the poet laureate of radio." At the request of JPR listeners, Ron Kramer has assembled a collection of Corwin's radio plays from the 1940s which showcase Corwin's career.

June 3 *Radio Primer* and *Dorie Got a Medal*

June 10 *The Curse of 589* and *KCET Rehearsal Excerpt*

June 17 *Plot to Overthrow* and *Samson*

June 24 *Mary and the Fairy* and *Murder in Studio One*

Art



ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2012 Season with the following performances on the Angus Bowmer stage:

Romeo and Juliet, thru Nov 4

Animal Crackers, thru Nov 4

The White Snake, thru Jul 8

Medea/McBeth/Cinderella, thru Nov 3

All the Way, Jul 25 thru Nov 3

On the New Theatre stage:

Seagull, thru Jun 22

Troilus and Cressida, thru Nov 4

Party People, Jul 3 thru Nov 3

And on the Elizabethan stage:

Henry V, June 5 thru Oct 12

The Very Merry Wives of Windsor, Iowa, Jun 6 thru Oct 13

As You Like It, Jun 7 thru Oct 14

The Green Show in the Festival courtyard opens Jun 5 and runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osfashland.org

◆ The New Camelot Theatre Company in Talent presents Spotlight on Steve Lawrence & Edie Gorme thru June 10. Also, *1776*, June 20 thru July 22. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre continues its presentation, *Life Could Be a Dream*, June 8 thru Aug. 26. Previews June 6 & 7, and Performances Thurs-Mon at 8:00 pm and Sun Brunch matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com



The Historic McDonald Theatre presents Tommy Emmanuel on June 27.



In the OSF production of *Seagull*, Polina (Lisa Wolpe) pleads with Dorn (Armando Durán) to remain true to her alone.

◆ Craterian Performances continues its presentation of Next Stage Repertory's *Molly Sweeney*, written by Brian Friel, June 1 and 2 at 7:30 pm. Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Barnstormers Theatre presents the comedic drama *Crimes of the Heart*, June 8 thru 24. Written by Beth Henley, the play won the 1981 Pulitzer Prize and New York Drama Critics Circle Award. Performances Thurs. thru Sat. at 8:00 pm and Sun. at 2:00 pm. Pay What You Can on June 14. Located at 112 NE Evelyn, Grants Pass. (541)479-3557 www.Barnstormersgp.org

◆ Historic Rogue Theatre presents:

Asleep at the Wheel on June 6

Neale Donald Walsh on June 16

Check for time and ticket information. Located at 143 SE H St., Grants Pass. (541)471-1316 www.rogue theatre.com

◆ Rogue Community College Theater Arts Dept. presents the filming of a new game show called *All*

Out. The stage is set for a television show, and is a game that goes to the essence of morality today. To see the outcome of various scenarios, become part of the live studio audience during the filming of two shows. The dates are June 7 and 12 at 4:30 pm in the Rogue Auditorium on the Redwood campus. Doors open at 4:15. Pay as you can. Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541)956-7165 www.roguecc.edu/TheaterArts/RWC

Music

◆ The Siskiyou Institute continues its Jazz at the Vineyard Series as it presents Pearl Django Hot Gypsy Jazz from Seattle WA, in a CD release concert on June 21 at 7:00 pm. The group celebrates their 17th year of performing with their 11th CD release. Paschal Winery, 1122 Suncrest Rd., Talent. (541)488-3869 www.siskiyouinstitute.com

◆ Southern Oregon University Department of Music presents the following Concerts:

SOU Brass Dept. Recital on June 2 at 7:30 pm

SOU Percussion Ensembles on June 5 at 7:30 pm

SOU Symphonic Band on June 7 at 7:30 pm

SOU Jazz Ensemble on June 8 at 7:30 pm

Jefferson State Choral Coalition in two performances at 3:00 pm and 7:30 pm

SOU Choirs Concert on June 10 at 3:00 pm

Faculty Recital: Kimberly Fitch, viola, on June 11 at 7:30 pm

Music Recital Hall in the Southern Oregon University Music Building, 450 Mountain Ave., Ashland. (541)552-6101 www.sou.edu/music/recital_hall.html

◆ American Band College presents its 24th Annual Ginger Rogers Craterian Concert on June 24 at 7:30 pm. Two 100-member bands consisting of high school and college band directors from around the US will perform under guest conductors Johnny Long, Mike Bankhead, Anthony Maiello, and Robert Ponto. The guest soloist is saxophonist Eugene Rousseau. Located at 31 S. Central, Medford. (541)779-3000 www.bandworld.org

◆ The Palo Alto Chamber Orchestra, under the direction of Benjamin Simon, presents a musical journey in time from the glorious, golden Baroque to our edgy modern era, June 25 at 8:00 pm in the Elizabethan Theatre of the Oregon Shakespeare Festival. Ascending classical superstar, Ariana Kim, makes her PACO debut with the *Violin Concerto in E Major* by J.S.Bach. The program includes Max von Weinzierl's late Romantic *Nachtstuck for Eight Violas*, Gioachino Rossini's youthful *String Sonata*, and *Window Watchers* by Elizabeth Ogonek. Tickets \$14 and \$12 (for JPR Listeners' Guild Members, OSF Members and seniors), \$6 for Students. Oregon Shakespeare Festival, Ashland. (541)482-4331 www.osfashland.org

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**June 15 is the deadline
for the August issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org

Artscene Editor: Miki Smirl



The Siskiyou Institute continues its Jazz at the Vineyard Series as it presents Pearl Django Hot Gypsy Jazz on June 21.

Performing Arts Camps

Oregon Conservatory of Performing Arts presents its 11th Annual Magic of Theatre Summer Camps:

Teen Summer Camps (ages 12–19)

Featuring *Legally Blonde* and *Shakespeare Meets Monty Python*

Kids Summer Camps (ages 7–12)

Featuring *The Trial of the Big Bad Wolf* and *Sleeping Beauty Kids*

For more information or to register contact So. Oregon's Original Year-Round Theatre Conservatory, PO Box 1359, Medford. (541)776-9118 www.oregonconservatory.org

Exhibitions

◆ Schneider Museum of Art features its permanent collection originated from gifts donated to the university during the early stages of the museum's planning and development. The multifaceted, diverse collection includes examples of various media, styles and cultures for exhibition and research, most heavily focused on works on paper from the 20th century and beyond. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M–Sat 10–4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents The West Coast Ceramic Artists Clay Invitational, May 30 thru June 29, ceramics. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents the RCC Student Art Exhibit, May 16 thru June 13, multi-media. Located on the campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Theater

◆ Arcata Playhouse presents the Beth Custer Ensemble scoring the 1929 Russian film *My Grandmother* on June 2 at 8:00 pm. Tickets available at Wildberries Market, Wildwood Music, and The Works. Located at 1251 9th St., Arcata. (707)822-1575 www.brownpaperworks.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

Redwood Art Association 54th Juried Spring Exhibition from Humboldt County's oldest artists' association – a community of artists who value art as an essential component of every aspect of our culture. Continues thru June 3.

The Humboldt School of Landscape Painting – consists of nineteen artists who have been painting for years, or decades, and all share the same goal: to express their reverence for the natural beauty of the place they have chosen to call home. The greater part of each individual's work is the Humboldt County landscape done in a representational manner. Continues thru June 24.

Mary Ann Nardo: *Orchid Dreams, Wild Places*, June 14 thru July 22.

26th Annual Images of Water – California Statewide Photography Competition and Exhibition, June 14 thru July 22.

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org



Chamber Music Concerts announces its 2012–2013 season which includes performances by The Jerusalem String Quartet (top) and the Cecilia String Quartet (bottom).

◆ Coos Art Museum presents the following exhibitions thru June 30:

Expressions West 2012 juried painting competition. Artists from thirteen western states are competing in this event.

Douglas Russell: Incantations, works consist of oil and pastel paintings; colorful abstract landscapes and scenes from nature.

In Fine Form: Figures by Four, an exhibition of figural art by four artists from Gold Beach, OR

Photographic Synthesis, an exhibition of recent works by members of the Oregon Coast Photographer's Association, using techniques from traditional film through digital technology.

Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org



Coos Art Museum presents *Douglas Russell: Incantations* through June 30. [*First Time*, 2009 Oil on canvas board].

ROSEBURG/EUGENE

Music

◆ The Historic McDonald Theatre presents Tommy Emmanuel, known for his complex finger picking style, energetic performances and the use of percussive effects on the guitar, on June 27 at 7:30 pm. Doors open 6:30 pm. Reserved Seating. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

Exhibitions

◆ Umpqua Community College Art Gallery is located in the Whipple Fine Arts Bldg. On exhibit in two galleries are a variety of media including photography, painting, printmaking, design, drawing, ceramics, sculpture and the projects from the art history class. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:

Trace Adkins at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse continues its presentation of *Nana's Naughty Knickers*, weekends thru June 16. Written by Katherine Di Salvino and directed by Jonessa Brittan, the play tells the tale of Sylvia, a sweet 86-yr. old grandmother, who runs a lingerie boutique from her rent-controlled apartment. Com-

Artscene *From p. 29*

edy at its best. New ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Riverfront Playhouse is located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Palo Alto Chamber Orchestra, under the direction of Benjamin Simon, presents "From Bach to the Future," the 22nd Annual *Tribute to the Trees* concert to benefit the Dunsmuir Botanical Gardens on June 23 at 6:30 pm in the Dunsmuir City Park. Rising classical star, Ariana Kim, is the featured soloist in the *Violin Concerto in E Major* by Bach. The program also includes a youthful work by Rossini, the late romantic *Nachstuck for Eight Violas* by Weinzerl, and the world premiere of Elizabeth Ogonek's *Window Watchers*. The park opens at 3:30 pm with a catered dinner served at 5:00 pm. Patrons are invited to dress in 1920's attire in keeping with the theme *Gatsby in the Gardens*. Tickets for the Concert Only are \$20; Dinner & Concert \$40. For reservations and information contact the Dunsmuir Recreation District. (530)235-4740 info@dunsmuirbotanicalgardens.org

Exhibitions

◆ Liberty Arts Gallery continues its presentation of Personal Mythology, a heroic group exhibition in which artists pay homage to their beliefs and shape their lives. Runs through June 23. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians,



Humboldt Arts Council in the Morris Graves Museum of Art presents *Mary Ann Nardo: Orchid Dreams, Wild Places*, June 14 through July 22.

poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ The Ross Ragland Theater presents "The Best Things Happen While You're Dancing" with performances on June 8 and 9 at 7:30 pm. Featuring Carla's The Dancer's Studio. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ The Linkville Players continues its presentation



The American Band College presents its 24th Annual Ginger Rogers Craterian Concert on June 24; the guest soloist is saxophonist Eugene Rousseau.



The women of OSF's production of *Medea/Macbeth/Cinderella* share complaints (Nell Geissling, Laura Griffith, Christopher Liam Moore, Robin Goodrin Nordli, Kate Hurster).

of Stephen Sondheim's musical masterpiece, "Sweeney Todd, The Demon Barber of Fleet Street," directed by Slippery Bill Eaton. Performances thru June 9 on Fri. and Sat. evenings at 7:30 pm. An unjustly exiled barber returns to 19th century London to seek revenge on those who have wronged him. Reserved tickets. Located at 201 Main St., Klamath Falls. (541)884-6782 (voicemail only)

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 - midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



The Splendid Table

Lynne Rossetto Kasper



Spring Vegetables and White Beans Scented with Fresh Bay

From *The Splendid Table's® How to Eat Supper: Recipes, Stories, and Opinions* from Public Radio's Award-Winning Food Show by Lynne Rossetto Kasper and Sally Swift (Clarkson Potter/Publishers, 2008). Copyright © 2008 by American Public Media. All rights reserved.

Prep time: 10 minutes.

Cook time: 15 minutes.

Total time: 25 minutes.

Yield: 4 servings

This is a bowl brimming with the fresh, clear tastes of spring: sticks of carrots, slivers of garlic, handfuls of baby spinach, all married with the earthy meatiness of white beans and the citrus scent of fresh bay leaves.

Cook to Cook: Greek walnut and honey baklava pastries cut into small bites can stand in for the honey-drenched fried cakes often eaten with Harira in Morocco.

Ingredients

2 cups Cheater's Homemade Vegetable Broth or canned vegetable broth

4 medium carrots, sliced into thick 3-inch-long matchsticks

8 garlic cloves, thin sliced

2 fresh bay leaves, bruised

One 15-ounce can cannellini or other white beans, rinsed and drained

3 cups fresh baby spinach, washed

Salt and freshly ground black pepper

1 lemon, halved

1 to 2 tablespoons good-tasting extra-virgin olive oil

1/4 cup fresh-grated Parmigiano-Reggiano cheese

Instructions

1. In a 6-quart pot with a tight-fitting cover, combine the broth, carrots, garlic, and bay leaves. Bring to a simmer, cover, reduce the heat, and cook for 8 to 10 minutes, or until the carrots are tender.

2. Add the beans, spinach, and salt and pepper, and stir to wilt the spinach into the stew. Cover and cook for 5 minutes, or until the spinach is wilted and the beans are heated through.

3. Squeeze the juice of the lemon into the pot, remove the bay leaves, and serve the stew with drizzles of olive oil and sprinklings of grated Parmigiano.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Redding's
Historic

CASCADE THEATRE

Tickets and Information

cascadetheatre.org

530-243-8877

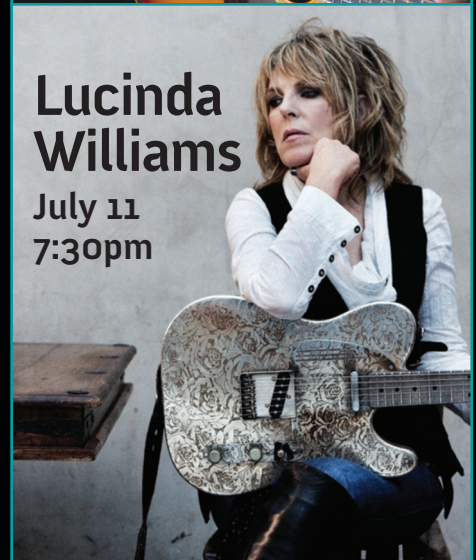
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July 9
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Lucinda Williams

July 11
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